

# THE LUTE.

A MONTHLY JOURNAL OF MUSICAL NEWS.

EDITED BY LEWIS THOMAS.

No. 87.]

Registered for Transmission Abroad.

MARCH 1, 1890.

[PRICE 2d.; POST FREE 2½d.]

Annual Subscription, Post Free, 2/6.

## MISS ALICE GOMEZ.

THIS popular artist, an Eurasian of Spanish and Portuguese extraction, was born in Calcutta. In early childhood distinguished for a passionate love of music, she soon began to justify the hopes which friends and relatives entertained of her future career, by manifesting talents of no common order as a singer. At the age of ten years her voice became so rich and resonant that when her frail form was hidden from sight, it was difficult for the listener to believe that a mere girl was singing. It was not, however, until she arrived at the age of seventeen that Alice Gomez had the benefit of regular training; not until Mr. J. Henry Webb, at that time organist and choir-master of Calcutta Cathedral, undertook to educate her in the art. When deemed fully prepared for the concert platform, she, in July, 1881, made her first appearance in public at an entertainment given by her singing master, at the Dalhousie Institution, achieving on that occasion a remarkable success. The press critics were unanimous in their acknowledgments of her rare ability, the *Indian Daily News* declaring that "the debutante fairly carried away the audience by her singing of Meyerbeer's difficult air, "Roberto tu che adori," which was given in a style that showed promise of still greater things in the immediate future."

True to her artistic interest, this advent of good fortune induced Miss Gomez to study and practice with increased ardour, the result being that for four successive years the Calcutta journals recorded in terms of unqualified praise her artistic progress from time to time displayed at entertainments held at the Town Hall, the Dalhousie Institute, the Opera House, and other places. Her Indian career was brought to a close in March, 1885, at a concert given under the patronage of his Excellency the Viceroy and the Countess of Dufferin, at which Miss Gomez bade farewell to patrons and friends, who in true Eastern fashion addressed her as the "Star of India." On her departure for England, the press spoke in no measured terms, one journal saying that "Her voice is an exceptional organ, being a soprano with a very unusual extent of compass, which, profiting by her tireless devotion to the drudgery of the art, must necessarily bring fame to herself and her birthplace."

In the quotation just made, it will be noticed that Miss Gomez's voice is described as a soprano with contralto notes. And so in fact it was, for her natural register enabled her then to give clear and effective utterance to all the notes lying between the lower A flat and the upper D. But since her arrival in England, the high notes in which she used to delight, have partially left her. As a compensation, however, the medium and lower tones have become so rich and powerful, that her voice might now, with certainty, be designated a genuine mezzo-soprano, which, by the way, is a class of voice held in highest favour by the English people, who have as great an objection to a screech as to a growl. In 1885, Miss Gomez appeared for the first time before a London audience in the Kensington Town Hall, at a concert given by Mr. Webb. In the following year she sang at the Albert Hall with Madame Adelina Patti as the "Star," and on that occasion received so many signs of favour as to attract the notice of the manager of the promenade concerts at Covent Garden Theatre, where she at once gained the ear of the general public. This led to Miss Gomez being placed on the list of artists engaged by Mr. Boosey for his annual series of ballad concerts held

in St. James's Hall. In the provinces, Miss Gomez has everywhere met with a very cordial reception, being in Brighton and the towns of South Wales held in special esteem. During the past month, Miss Gomez has been singing nightly on a tour in the provinces with Mr. N. Vert's troupe of artists.

## CURRENT NOTES.

A FEW years ago Oratorio Societies had their headquarters in central London, but now are thrust west and east so that between Kensington Gore and Mile End they have no abiding resting place. For a time they must needs bow the head to forces which have taken hold of the people whose patronage has enabled up-start chiefs to build palaces and temples wherein to hold their rites and revels. Occupying the finest sites in the Metropolis these buildings, dedicated to the Goddess of Pleasure, are nightly filled with a motley crowd pursuing her with an ardour that makes Bacchanalian festivities of olden time appear but slow affairs. Twenty-five years ago the institution known as the "musical hall" offered no kind of competition to establishments devoted to great choral works. Neither Exeter nor St. Martin's Hall feared harm from the Canterbury or Oxford hall, since the two latter were not then visited by the well-to-do or fashionable sections of the public. But entertainments of the "music-hall" type are at the present moment the favourite amusements of the gay and wealthy, while performances of the noblest order of music are entirely disregarded. Having its origin in the dull and boorish "Free-and-easy" of the tavern, the "music-hall" has developed into what is called the "variety" class of exhibitions, which at no distant date is destined to force its way upon the stage to displace to a great extent the legitimate drama. In the meantime the oratorio must be content to remain at the halting points west and east whither it has been driven. Should it ever regain its former position in the heart of London, the movement will in all probability commence at the east, whence even now the musical garrisons are occasionally issuing forth to snatch an advantage from enemies in possession.

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THAT societies of the East-End are qualifying themselves to take the lead in oratorio performances was indicated on the 1st of February at the Assembly Hall, and at the People's Palace on the following Saturday evening. At the first-named, Sir Arthur Sullivan's beautiful work was interpreted in a very praiseworthy manner. To say that the performance was altogether free from faults would be to overstate its merits; yet, we would rather err in this way than dwell at any length upon its shortcomings. Upon the whole the orchestral score was very ably rendered; especially deserving of notice was the playing of the "wind" instruments both of wood and of brass, the one being heard to the utmost advantage in the subjects supporting the soprano air, "My Redeemer, and my Lord," the other in the subjects attached to the bass solo, "Let them quietly hold their way." The choruses were for the most part delivered in a satisfactory style, the Evening Hymn, "O Gladsome Light," receiving excellent treatment; while the solos were ably sung by Miss Marian Marriott (Elsie), Madame Marian Mackenzie (Ursula), Mr. Percy Palmer (Prince Henry), and Mr. Musgrove Tufnail (Lucifer). Mr. G. Day Winter was, as usual at this hall, the conductor.



At the People's Palace on the 8th ult., the Popular Musical Union held a performance of Haydn's *Creation*. For some years this Society has been providing instruction for those desirous of learning to sing or play. In order to interest students still further arrangements have from time to time been made with managers of public institutions to give representations of oratorios in the east of London. At the People's Palace the resources of the "Union" are held in great request. It should be distinctly understood, however, that the "Union" is in nowise officially connected with the "Palace," which has a choir and orchestra of its own. An excellent interpretation was given on the occasion under notice of Haydn's melodious work, an interpretation that reflected high honour upon the executants who, excepting some half-dozen professional musicians, are amateurs still in training at the classes established in the neighbourhood. In some way or other there was between the 160 performers and the 5,000 auditors a sympathy of an exceptional kind, which found expression in the former by hearty singing and playing, and in the latter by vigorous applause. The solos were sung by three young Australian vocalists at present studying under Signor Alberto Randegger. Miss Florence Bethell, the possessor of a voice extensive in compass and beautiful in quality, sang the soprano melodies in a very artistic style; Mr. C. M. J. Edwards, with tones sweet and reliable, rendered the tenor music in an admirable manner; while Mr. Frank H. Morton, a basso cantante, declaimed the recitatives and airs falling to his part with dignity and effect. Mr. J. Threlfall was the honorary musical director, and Mr. W. Henry Thomas the conductor of this most successful concert.

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ON the 8th of February the Crystal Palace Saturday afternoon concerts were resumed, the programme embracing compositions as varied in character as in merit. It would indeed be difficult to name two works offering greater contrast than Beethoven's Symphony in B flat, and Liszt's "Todtentanz," the one redolent of beauteous life, the other bearing odours of the charnel house. It may be true that music, being a universal language, should not be forbidden the artist when treating of subjects so painful and terrible as that of death, still, for all that, the practice should not be allowed to exceed the limits prescribed by decorum and good feeling. That Liszt has been enabled to produce strains so unlovely as to correspond with the nature of the subject chosen cannot be denied, yet they carry with them no solemnity, much less consolation, being in fact little else than the efforts of coarse caricature.

Why Herr Stavenhagen should persist in connecting himself with such repulsive stuff is a mystery, for true gratitude should lead to the hiding of artistic follies and vices of a benefactor, and not to the constant exposing of them. A pianist with less courage and ability would shrink from such a task, but Herr Stavenhagen can face perils with impunity. A novelty in the shape of an overture, inscribed "To the Memory of a Hero," by Mr. Claudius H. Couldery, was presented on this occasion to the audience, who received it, apparently with thankfulness. Gluck's prelude to "Iphigénie en Aulide," and Rossini's introduction to *William Tell*, were also included in the scheme. As the vocal contributor, Madame Hope Glenn rendered airs by Handel, Ries, and Schumann in a successful manner. Mr. August Manns was applauded with enthusiasm on his appearance upon the platform to direct the performance.

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THE *Dream of Jubal*, by Mr. Joseph Bennett and Dr. Mackenzie, was recently performed by the Highbury Philharmonic Society.

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ON Wednesday evening, February 5th, a concert was given in the Reading Town Hall by Messrs. Hickie, the artists being Mrs. Lynedoch Moncrieff, Miss Dorothy Hanbury, Miss Marian Mackenzie, Mrs. Watson, Mr. Frederick De Lara, Mr. Lawrence Kellie, and Mr. Isidore De Lara.

MENDELSSOHN'S music to *A Midsummer Night's Dream* is included in the representation of the play now being given at the Globe Theatre. That it contributes to the general effect cannot be doubted, since the art of a great composer is thereby added to that of the scene painter as well as to the skill of the stage manager. Indeed, the music gives voice to pictures of fairy land, and leads to the movement of nimble figures grouped therein. Too much praise cannot be awarded the artists who have set before the spectator such a delightful spectacle as that of Titania's bower. Branch and stem laden with leaf and flower seem thrown together as if Nature, in most lavish mood, had in sheer wantonness tossed about her treasures in formless heaps of beauty. Through the foliage overhead creep beams of light which in journeying to moss and grass below, stay here or there on foremost boughs to make them glitter as though bearing pearls and diamonds. From dark recesses issue tiny sprites to attend in gay throngs the court of the Fairy Queen, there to do her bidding, whether to join in sport for her sweet pleasure or to soothe her to sleep with gentle strains of a lullaby.

How much Mendelssohn has helped to reveal the subtle fancies of the poet can scarcely be estimated. Has not his music been with many the favourite medium wherewith to hold communication with wondrous imaginings of the bard? Those most in sympathy with Shakespeare have avowed a preference for the reading of *A Midsummer Night's Dream* in private to a performance of it in public. They maintain, with not a little truth, that a stage representation breaks the spell of enchantment; that the presence of corporeal beings degrades creatures born of pure fancy. By persons so jealous of preserving the ideality of the play, music such as that of Mendelssohn's is welcomed as a means of presenting the fantastic subjects to the mind which, by the sense of hearing, is thus brought into contact with an invisible world. Being without substance, and consequently more nearly allied to spirit than ought else known to mortals, music rightly claims to be the most truthful delineator of scenes hidden from sight. At the outset, in the themes of the overture, the veil is lifted and Titania's subjects are perceived swarming like bees around their queen. Subsequently, in the "Fairies' March," they are discovered moving hither and thither in serried ranks, and afterwards, in the "Dance," tripping hand in hand about the enchanted place.

BOTH the instrumental and vocal pieces are pleasantly rendered at the Globe Theatre, the band, though small, being efficient, and the singers well trained. Indeed the fairy scenes are altogether excellent, thanks to musical and scenic artists. Here, however, unqualified praise must cease, as "the human mortals" of Shakespeare's play are for the most part sadly represented. The Court of the Athenian Prince is attended by gallants without grace of manner, distinction of person, or force of character; while the actors in "the lamentable comedy of *Pyramus and Thisby*" are no "rude mechanicals," thoroughly earnest and sincere, but men versed in the objectionable practices of clowns in modern pantomime.

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ST. JAMES'S HALL was crowded by a fashionable audience on Saturday evening, February 8th, when the Royal Amateur Orchestral Society held its second concert of the present season. Under the direction of Mr. George Mount, the members played in a manner so excellent as to show how earnestly the practice of music is carried on by gentlemen whose purpose is solely the enjoyment of the art. In the performance of three movements of Beethoven's Pastoral Symphony, they exhibited many estimable qualities, notably clearness of phrasing and propriety of rhythm; while grace and expression was manifested in their treatment of the dainty gavotte from Thomas's *Mignon*. Whether the selection of the prelude to Wagner's *Tristan and Isolde* was altogether prudent may be open to doubt. At the outset a difficulty was met with which was never thoroughly overcome, the second section of the opening phrase not being taken up by the "wood-wind" with truthfulness of intonation. Under ordinary circumstances this inaccuracy might have been passed over as a slight and pardonable error; but as the

brief theme is nothing less than the germ of the whole movement, the subject which in course of development appears continually, the want of accord between the "strings" and the "wind" became a defect of a serious nature.

In the announcement of a theme, however brief, Wagner does not always make either this or that class of instruments the sole agent, but employs as many as it pleases him to give form to what appears for the moment a very simple idea. His orchestral army does not move in divisions, now one taking the field and now another, but all his forces are at times simultaneously engaged in different, and, apparently, opposite directions. To some the result is wild confusion, to others, the triumph of elaborate and harmonious arrangement. Until the Royal Amateur Orchestral Society can faithfully present unity in almost endless variety, such pieces as the prelude to *Tristan and Isolde* had perhaps better be left out of the programme. The singers at this concert were Madame Isidora Martinez, who made on this occasion her first appearance in England, and Miss Marie Curran. The solo pianist was Mr. Franz Rummel, and the accompanist, Mr. Li Calsi.

M. VLADIMIR DE PACHMANN will give a pianoforte recital in St. James's Hall, Monday, the 3rd inst., when he will take his farewell of the English public, as in the course of a few days he intends leaving this country to enter upon an extended concert tour in the United States. American lovers of Chopin's music will have an opportunity of enjoying the privilege of listening to the most renowned executant of that master's pianoforte pieces.

SIR CHARLES HALLÉ had the satisfaction of seeing the final concert of his series of four attended by a large and appreciative audience. Whether this tardy recognition of the remarkable ability of the hundred performers, brought on each occasion from Manchester, will induce him to repeat the experiment which has unfortunately been attended with serious pecuniary loss, is altogether doubtful. Should he decide to keep in future his band aloof from the Metropolis, the loss will then be on the side of the amateurs of St. James's Hall, so strangely neglectful of advantages placed before them. Possibly they regarded a Manchester orchestra as a company of instrumentalists good enough for provincials, but altogether too poor and inefficient to reach the standard of excellence which with superior knowledge they had set up. Such a notion could not be maintained for a moment after listening to the magnificent performance of the *Eroica* symphony given on the 7th inst., under the direction of Sir Charles Hallé, and received by the audience with acclamation. Nor were interpretations of the overture *Anacréon* (Cherubini), the *Siegfried Idyll* (Wagner), and movements from the *Peer Gynt* (Grieg), less deserving of favour; while applause of the most enthusiastic description was accorded Lady Hallé and Herr Wilby Hess for splendid services rendered in Bach's concerto in D minor for two violins.

THE Carl Rosa Opera company will commence proceedings at Drury Lane Theatre on Saturday, April 5th, the first night of the English Opera Season.

DR. SPARK, the Leeds Borough organist, has been placed by the Queen on the Civil List for a life pension of £50 per annum, in recognition of services rendered to the cause of music in the North of England. Being an articulated pupil of the late Dr. S. S. Wesley, when that distinguished gentleman was appointed organist of the Leeds Parish Church, the youth William Spark officiated there for eight years as assistant to that eminent musician. For upwards of thirty years Dr. Spark has held the post of Borough organist, and during that time has been actively engaged as a writer and lecturer upon his art. His friends in Leeds are now intent upon supplementing the Civil List pension with a testimonial which will, it is expected, prove something better than a barren compliment.

IN aid of the fund now being raised for the benefit of the widow and children of the late lamented Michael Watson, a smoking concert under the management of Mr. E. A. Willis will be held on the 21st inst. at the Cannon Street Hotel. Among those who have promised assistance are the following distinguished artists:—Mr. Maybrick, Mr. Ben Davies, Mr. Harper Kearton, Mr. Fred. Bevan, Mr. Arthur Thompson, and Mr. Howard Reynolds.

PIANOFORTE recitals will be given in London and the provinces during the month of May by Madame Sophie Menter, and also by her renowned pupil, M. Sapellnikoff.

BEETHOVEN's three *Equales* for four trombones, and H. Schütz's *Lamentatio Davidi* for the same instruments, are announced for performance on the 21st inst. by the Wind Instrument Chamber Music Society.

A NEW one-act operetta, entitled *All Abroad* written by Mr. Arthur Lane and composed by Mr. Alfred Caldicott, is in rehearsal for early production at the Prince of Wales's Theatre.

ENGLISH composers were honoured by having the programme of the concert given by Miss Douste on the 11th inst., at Princes' Hall, all to themselves. Are they grateful?

MUSICIANS with names not enrolled on the scroll of fame are always finding some difficulty in obtaining a hearing for their compositions, as concert managers naturally do not care to undertake the responsibility of introducing new works to a public perfectly content with the old pieces. To secure a performance of his sonata, or quartet, or symphony the author must needs incur the expense of a dear entertainment, a luxury that few professors can indulge in with a light heart. There are, however, some aspiring musicians, who by means of association with others are made exempt from cost and trouble. Amongst such are the members of the "Musical Artists' Society," who are enabled to bring out their productions with the comforting assurance that the pecuniary liability is limited, and with the certainty also of having a large and appreciative audience to listen to their strains. Under conditions such as these a trio for violin, violoncello, and pianoforte, by Miss Rosalind F. Ellicott; a duo concertante for two pianofortes, by Mr. Charles E. Stephens; a Romance for violin, by Mr. Charles A. Trew; and a Suite, in F. for two pianofortes, by Mr. Algernon Ashton, were performed at Princes' Hall on Saturday evening, the 15th ult., under the auspices of the "Musical Artists' Society." Each of these pieces of chamber music was received with greatest favour, and, it may be added, each thoroughly deserved the applause awarded. The instrumental works found pleasant relief in vocal music prepared by Mr. George Gear, Miss Ethel Boyce, and Mr. Luard Selby, and sung by Miss Mary Hutton and Mrs. Campbell Perugini.

ATTEMPTS are being made to abate the ardour of the band playing in the dining-room of St. James's Hall at the time performances are taking place upstairs, in the large concert hall. But why stop at the music? Surely there are other things which should not be allowed.

At the concert given on Wednesday, the 12th ult., by Miss Geissler-Schubert and Miss Fillunger at Princes' Hall, the first-named artist played the sonata in B. flat, and other solos for the pianoforte written by her great uncle, Franz Schubert, the immortal composer.

So large was the increase in number of the audience attending the fifth of the present series of London Symphony Concerts held on Thursday evening, the 6th ult., that Mr. Henschel, the indefatigable conductor, has been encouraged to make arrangements for another season to commence next autumn. It may be worth his



while to make enquiries as to the cause of this belated patronage; should he do so he will find it in the change of character the programme on that occasion assumed. Hitherto he has been wandering to and fro the earth in search of novelties for which the public really have no desire. What they have stood in need of was more, and still more, of music of an advanced order such as what Herr Richter has, in his splendid concerts, been introducing into this country with a persistence that has at last brought substantial success. Even Richter himself was for a time mistrustful of the compositions which should very properly form the groundwork of his undertaking, since for some years he was in the habit of encumbering his programmes with pieces which subscribers did not need, an intrusion they resented by staying away from the performances. Now, both Richter and Henschel are convinced that only the works of Beethoven and Wagner are, as far as their patrons are concerned, unfailing sources of attraction. Hence Mr. Henschel's scheme of the fifth concert comprised the "Eroica" Symphony, with the overture to the *Meistersinger*, the prelude to *Parsifal*, and the introduction to *Tristan and Isolde*.

EVIDENTLY Mr. Henschel is loth to part with the earlier masters, since he has notified his intention of instituting a series of concerts in which works by Haydn, Gluck, Bach, and by other writers of renown, the special object in view being the instruction of young people in orchestral music by performing compositions of a structure less complicated than that found in productions of more recent days. A project of this kind merits the support of all persons interested in sound education, who cannot but observe with regret the eagerness with which the young and inexperienced pursue things beyond their grasp. True it is they do not rush in breathless haste to listen to works of a complex description, but they do to play them. Scorning the study and practice of the genial and lovely music of Haydn and Mozart our amateur instrumental societies, young in art, are content with nothing less than the formidable "scores" of Berlioz, Wagner, and Brahms. Were the members auditors instead of performers they would follow a different course. After all it may so fall out that Mr. Henschel's concerts of the simpler form of music will be favoured less by the young than by the old, whose love of the art was first quickened by strains of Haydn and Mozart, masters to whom they have ever been faithful.

GEORGIO RONCONI, the once famous baritone, died at Madrid on Wednesday, January 8th. In 1842, at the age of thirty-two, he appeared as Ernico in Donizetti's *Lucia* at Her Majesty's Theatre, under the management of Mr. Lumley; and became, in 1847, a member of the company of artists performing at Covent Garden, where he remained saving two intervals, until the conclusion of the season of 1866, when he left to fulfil engagements in the United States. With a voice narrow in compass and poor in quality, with defective intonation, and a presence by no means attractive, with barriers such as these opposing his progress to popularity he, nevertheless, contrived to reach the foremost rank in the most celebrated Italian troupe of singers of the present century, comprising as it did such artists as Grisi, Mario, and Lablache. Whether in tragedy or comedy Ronconi was equally great, terrible as the Duke in *Lucrezia Borgia*, and irresistibly comic as Dulcamara in *L'Elisir d'Amore*. He could indeed move to tears as readily as to laughter. At the time he was performing in Opera at Covent Garden, another great actor was playing in burlesques at the little theatre in the neighbouring Wych Street; and between the two, Ronconi and Robson, there was a striking resemblance. Both laboured under physical disadvantages, and both were gifted with genius. They were indubitably the two greatest actors of their day and generation.

MR. EDWARD LLOYD purposes leaving England for America on Saturday, the 15th inst., to fulfil engagements in Canada and the United States. Were our concert-

rooms embarrassed with a superfluity of riches in the tenor department we should not so begrudge our good cousins the favour now about to be bestowed upon them. But the truth is we have no one fully capable of acting as *locum tenens* for Mr. Lloyd, who, as an "all-round" artist, is without doubt the very best to be found in this or, for the matter of that, in any other country. But Mr. Lloyd's absence is not the only privation we have to suffer, since Mr. N. Vert, the courteous manager, is to accompany his friend and client in the journey across the Atlantic. Both of these gentlemen will be away from London until the middle of June when Mr. Lloyd will, according to present arrangements, have to appear in the festival performance of Mendelssohn's *St. Paul* at the Crystal Palace.

ON the fourth of next month Sir Charles and Lady Hallé will sail for Australia to find there arranged for them by Mr. W. H. Poole a concert tour that will, if all things go well, prove as satisfactory in every way as could be desired.

MR. F. H. COWEN is busy with preparations for the production of his new Scandinavian opera at Drury Lane by the Carl Rosa company during its tenancy of that theatre in the forthcoming spring.

AN operetta, entitled *Love's Magic*, written by Major Jocelyn, R.A., and composed by Mr. Zaverthal, was brought out with great success on Tuesday afternoon, February 18th, at the Royal Artillery Recreation Room, Woolwich.

MR. FREDERICK LAMOND will be honoured on the 15th of the coming month with a performance of his new orchestral symphony by the Berlin Philharmonic Society, an institution that justly holds a first claim to works largely indebted to Germany for their origin.

BENEDICT'S oratorio, *St. Peter*, was performed by the Bromley (Kent) Musical Society, on Tuesday evening, February 11th, the solo vocalists being Miss Marianne Fenna, Miss Agnes Janson; Mr. Braxton Smith, and Mr. Bertram Latter. The instrumental and choral movements were given in capital style by the 150 executants, under the direction of Mr. F. Lewis Thomas.

THE last of the series of six London Symphony Concerts was held in St. James's Hall, on Thursday evening, the 20th ult., when Wagner's operas were again drawn upon for themes wherewith to entertain the patrons of Mr. Henschel's enterprise.

At the Albert Hall on the evening of Ash Wednesday, the Royal Choral Society, under the direction of Mr. Joseph Barnby, gave a performance of Gounod's *Redemption*, the principal singers being Madame Dotti, Miss Elvidge, Madame Belle Cole, Mr. Iver McKay, Mr. Watkin Mills, and Mr. Pope.

BACH'S "Passion" Music (*St. John*) will be performed at St. Anne's Church, Soho, on Friday evenings during Lent.

SULLIVAN'S *Prodigal Son* will be given in alternation with Stainer's *Crucifixion* on the Thursday evenings in Lent, at St. Marylebone Parish Church.

#### TO CORRESPONDENTS.

Letters connected with the literary department of this Journal must be addressed to the EDITOR.

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All business letters should be addressed to the PUBLISHERS.

Advertisements should reach the Office not later than the 20th in order to insure insertion in the issue of the month current.



"LUTE." N<sup>o</sup> 87.

Also published separately PRICE 3d  
TONIC SOL-FA 2d

# "AWAKE UP MY GLORY."

Ps. 57. v. 9. 10. 11.

W. G. WOOD.

LONDON:  
PATEY & WILLIS, 44, GT MARLBOROUGH ST. W.

Soprano.

Alto.

Tenor.

Bass.

Organ. *Allegro Moderato.* *mf* *cres*

*f* A - wake up my glo - ry a - wake, lute and harp: I my -

*f* A - wake up my glo - ry a - wake, lute and harp: I my -

*f* A - wake up my glo - ry a - wake, lute and harp: I my -

*f* A - wake up my glo - ry a - wake, lute and harp: I my -

- self will a - wake will a - wake right early, A - wake up my glory; a -

- self will a - wake will a - wake right early, A - wake up my glory; a -

- self will a - wake will a - wake right early, A - wake up my glory; a -

- self will a - wake will a - wake right early, A - wake up my glory; a -

- wake lute and harp: I my - self will a - wake, will a - wake right early, I my -

- wake lute and harp: I my - self will a - wake, will a - wake right early, I my -

- wake lute and harp: I my - self will a - wake, will a - wake right early, I my -

- wake lute and harp: I my - self will a - wake, will a - wake right early, I my -

- self will a - wake right ear - - ly.

- self will a - wake right ear - - ly.

- self will a - wake right ear - - ly.

- self will a - wake right ear - - ly.

Sw. *mp*

I will give thanks un-to Thee, O Lord, among the people;

I will give thanks un-to Thee, O Lord, among the people;

*mf* Gt. Sw.



Soprano. *dolce*

And I will sing unto Thee among the nations I will sing un-to

Thee, will sing un-to Thee, I will sing un-to Thee among the na -

- tions

*meno mosso con espressione.*

For the greatness of Thy mer - cy reacheth un-to the heav'ns and thy

For the greatness of Thy mer - cy reacheth un-to the heav'ns and thy

Gt. Diap.  
Ped.



*con espress*

For the greatness of Thy

*con espress*

For the greatness of Thy

truth Thy truth un-to the clouds. For the greatness of Thy

truth Thy truth.... un-to the clouds. For the greatness of Thy

mer - cy reach-eth un-to the heav'ns and Thy truth Thy truth...

mer - cy reach-eth un-to the heav'ns and Thy truth Thy truth...

mer - cy reach-eth un-to the heav'ns and Thy truth Thy truth

mer - cy reach-eth un-to the heav'ns and Thy truth Thy truth

*cres accel.* *f*

un - to the clouds. A - wake up my glo - ry a - wake lute and harp, A -

*cres accel.* *f*

un - to the clouds. A - wake up my glo - ry a - wake lute and harp, A -

*cres accel.* *f*

un - to the clouds. A - wake up my glo - ry a - wake lute and harp, A -

*cres accel.* *f*

un - to the clouds. A - wake up my glo - ry a - wake A -

*cres accel.* *f*

*ff* *a tempo*

- wake up my glo - ry a - wake A - wake. A -

*ff* *a tempo*

- wake up my glo - ry a - wake A - wake. A -

*ff* *a tempo*

- wake up my glo - ry a - wake A - wake. A -

*ff* *a tempo*

- wake up my glo - ry a - wake A - wake. A -

*a tempo*

- wake up my glo-ry a - wake lute and harp: I my-self will a - wake will a -

- wake up my glo-ry a - wake lute and harp: I my - self will a - wake will a -

- wake up my glo-ry a - wake lute and harp: I my-self will a - wake will a -

- wake up my glo-ry a - wake lute and harp: I my-self will a - wake will a -

- wake right ear-ly. A - wake up my glo-ry: A - wake lute and harp: I my -

- wake right ear-ly. A - wake up my glo-ry: A - wake lute and harp: I my -

- wake right ear-ly. A - wake up my glo-ry: A - wake lute and harp: I my -

- wake right ear-ly. A - wake up my glo-ry: A - wake lute and harp: I my -



- self will a - wake I my-self will a - wake. I my-self will a - wake will a -

- self will a - wake... I my - self I my-self will a - wake will a -

- self I my- self will a - wake I my-self will a - wake I my - self will a -

- self will a - wake I my - self, I my-self will a -

*poco rit.*

- wake right early A-wake up my glory, a-wake lute and harp. A-wake A-wake.

*poco rit.*

- wake right early A-wake up my glory, a-wake lute and harp. A-wake A-wake.

*poco rit.*

- wake right early A-wake up my glory, a-wake lute and harp. A-wake A-wake.

*poco rit.*

- wake right early A-wake up my glory, a-wake lute and harp. A-wake A-wake.

*poco rit.*

# THE LIFE



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EDWARD LLOYD.

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